

Wizard
Media GmbH
SOUNDLINE

Chris Hein Horns

VOL. 1



RECORDING AND PROGRAMMING
BY CHRIS HEIN

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WWW.CHRISHEIN.NET

Note:

Changes and improvements were made to these instruments right up to the time of release.

Therefore, some pictures and information in this manual may differ slightly from the final instruments and their interfaces.

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Content of this Manual

- 04 Introduction**
- 05 Interface Overview**
 - general controls
- 06 Keyswitches**
 - key-switch presets
- 07 Keyboard-Layout**
- Key-Switches**
- 08 Key-Switch Presets**
 - Selecting a KS-Preset
 - Assigning an articulation
 - Key-Switch Modes
 - Key-Switch Transpose
 - Speed-Control
- 09 Legato-Mode & Glide-Mode**
 - Legato
 - Sustain-Pedal
 - Pedal settings
- 10 Key-Vibrato**
 - Crescendo Speed
 - Key-Vibrato
 - Slap on high velocity
 - Harmonizer
- 11 Sound-EFX**
 - ADSR
 - Air Stream
 - Growl
 - Saxophone-Keys
 - Shake
 - Top-Kicks (Saxophone)
 - Spit
 - Attack EFX
 - Release
 - Breath Release-Trigger
 - Fall Short
 - Fall Long
- 12 DSP-Effects 1**
 - Reverb
 - Delay
 - Chorus
- 13 DSP-Effects 2**
 - Phaser
 - Flanger
 - Compressor - Pro
- 14 Filter / Equalizer**
 - High-Cut Filter
 - 3Band-Equalizer
- 15 Convolution Reverb**
 - Convolution Ob/Off
 - Presets
 - Pre-Delay
 - IR-Size
 - Low-Pass
 - High-Pass
 - Dry
 - Wet
- 16 Micro-Tuning**
 - Preset
 - Scales
 - Key
 - Amount
- 17 Hot-Keys**
- 18 Wheel-Settings CC-Settings**
 - Wheel-Settings
 - CC-Settings
 - Controller Range
- 19 Midi-Controller List**
- 20 Legato-Settings**
 - Legato-Presets
 - Legato-Details
- 21 Velocity / Section Maker**
 - Velocity-Range
 - Velocity-Curve
 - Section Maker
 - Transpose
- 22 Articulations Overview**
 - Articulations Trumpet
 - Articulations Saxophones
 - Articulations Trombone
- 23 Articulations Details**
- 24 Articulations Details 2**
- 25 Chris Hein**
- 26 Mark Leymann (Saxophones)**
- 27 Andy Haderer (Trumpet)**
- 28 Ludwig Nuss (Trombone)**
- 29 Chris Hein - Guitars**
- 30 Chris Hein - Bass**

Chris Hein - Horns

Thank you for buying **Chris Hein Horns Vol.1.-Solo-Horns**

The one thing I hate more than reading manuals is writing them! So I've tried to keep it as short as possible.

When you first load up one of the instruments, you'll hear the regular sustain articulation. That's fine, but to emulate a real instrument and all its tonal and performance nuances, you will need to dig deep into this library's articulation and controller features.

I have sought to make Chris Hein-Horns the most detailed, accurate and controllable brass-library available. Although every aspect of the instruments can be controlled from the Graphical User Interface (GUI), it's much more fun and immediate to use an external hardware midi-controller to take control of its numerous performance features, either live or in the studio. Each of the 112 controllable features in CHH can be assigned to any midi-cc. If you own an external midi-controller with sliders and knobs, choose some of the most important features and assign them to your controller to play a realistic instrument in real time.

I hope you like Chris Hein - Horns. Have fun.

Chris Hein

The distinctive features of Chris Hein - Horns Vol.1 Solo-Horns:

The "Chris Hein" instruments distinguish themselves through their exceptionally elaborate programming. Up to 16 dynamic steps and 44 Articulations, as well as a lot of predefined MIDI controllers allow for realistic playback in one preset.

Main Features:

- up to 16 velocities
- up to 44 articulations
- approx. 4.000 samples per instruments
- Reverb, Delay & Chorus included
- Assignable Midi Controllers
- Special Controls:
Legato Mode, Glide-Mode, Hotkeys, Key-Vibrato, Real Vibrato
Air-Stream – Control, Growl – Control, Spit – Control, Keys-Control
Breath Release Trigger, Release Notes,

Instruments:

Chris Hein - Horns Vol.1 consists of four instruments & a section of four trumpets.:

- Alto Saxophone
- Tenor Saxophone
- Bb-Trombone
- Bb-Trumpet
- Trumpet Section

Interface Overview



Relax Screen / General Presets

After loading an instrument, the first screen you'll see is the Relax-Screen. This screen has only two Drop-Down Menus and an Info field which shows the actual played articulation.

You can choose from different presets with several pre-defined settings. It's easy to make your own presets. Simply choose one of the presets, make your changes to any of the CHC functions, that's it. The settings will automatically be stored and can be saved with the instrument.



General Controls

- 1 Solo/Mute 2 Tune - (CC09)
- 3 Panorama - (CC10) 4 Volume - (CC07)
- 5 Level indicator



Edit Pages

You have access to dozens of control functions for shaping the sound and varying playing controls in Chris Hein - Horns.

These functions are organized into 10 different edit pages. You can switch between the pages with the drop-down menu at the top left of each page.

Info Field

Each page has an info field. It's located right under the Pages menu and shows the articulation that is currently active.

Settings Page Key-Switch Presets



Keyswitches

Notes

‘Keyswitching’ is an elegant means of enabling the user to directly and immediately access different playing techniques from within a single patch. It uses pre-programmed MIDI notes to instantaneously switch between different articulations, meaning it is no longer necessary to reload each variant individually. The keyswitches themselves are exclusively controller keys. They make no sound, but instead are used to switch the entire group of samples which the main instrument keys trigger.

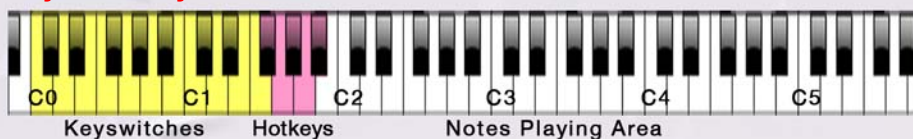
Key-switch Presets

Usually key-switches just switch between different fixed articulations or other pre-programmed sound varieties. In CHH Vol1 the keyswitches are used to switch between complex sets of presets with 21 adjustable parameters.

18 Key-Switch presets are available. The KS-Presets are allocated to C0 - F1, in the lower area of your keyboard. The keyswitch is pressed prior to playing any actual instrument notes. The switchover occurs instantly without any time lag. Pressing a key between C0 and F1 on your keyboard has the same effect as turning the KS-Preset knob in the GUI. You can also assign the KS-Presets to any midi controller in the CC-Settings page (see page 18). The selected articulation is displayed on the left side of the GUI. All parameters on the settings page, except Vib. Vol, Vib.Tune, Crescendo-Speed and Glide-Speed are adjustable parameters which are stored in the KS-Presets. If you make changes to any of these parameters, they are automatically stored in the KS-Preset. To save the KS-Presets permanently, simply save the whole instrument.

Keyboard Layout and Key Switches

Keyboard Layout



Key Switches



These are the default KeySwitch Presets. Its just a suggestion. I strongly recommend that you experiment with different settings to create your favorite keyboard layout. One reason for adapting the KeySwitch presets to your own requirements, is that there are more articulations available than KS-Presets. So, certain articulations are not available via KeySwitch from the default preset.

Key	Articulation	Speed-Control	Legato	Sustain Pedal
C0	Sustain	Sustain Speed	Legato	Glide-Mode
C#0	Sustain2	Sus3 Long	Legato	Glide-Mode
D0	Sustain	Sustain Speed	Bending	Glide-Mode
D#0	Sustain	Sustain Speed	Pickup	Glide-Mode
E0	Short1	Short2	Off	Hold
F0	Short2	Short1	Off	Hold
F#0	Short3	Sustain Speed	Legato	Glide-Mode
G0	Pickup 1Step	Sustain Speed	Legato	Glide-Mode
G#0	Sustain	Sustain Speed	Run Up/Down	Glide-Mode
A0	RunUp12	Sustain Speed	Legato	Glide-Mode
A#0	Crescendo	Off	Off	Hold
B0	Swell	Off	Off	Hold
C1	Fall Short	Off	Off	Hold
C#1	Fall Long	Off	Legato	Hold
D1	Doit	Off	Off	Hold
D#1	Flutter Tounge	Off	Flutter Tounge	Hold
E1	Shake/Trill	Off	Shake/Triller	Hold
F1	Ornament	Off	Ornament	Hold
F#1	Hotkey			
G1	Hotkey			
G#1	Hotkey			
A1	Hotkey			
A#1	Hotkey			

B1-C6 Playing Area

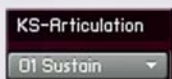
Settings Page: Key-Switch Presets

Adjustable parameters in KS-Presets:



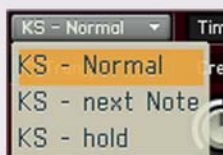
Selecting a KS-Preset

KS-Presets can be selected with the knob in the settings page or by pressing the corresponding key on your midi-keyboard. The KS-Presets are allocated to C0 - F1.



Assigning an Articulation to a KS-Preset

Select a KS-Preset and simply choose an articulation from the drop-down menu to be assigned to this KS-Preset.



Key-Switch Modes

There are three different keyswitch options to choose from via the settings-page, which determine exactly when and how the articulation change takes effect:

KS-Normal: The articulation remains active until another keyswitch is pressed,

KS-Next Note: The articulation changes only for the note immediately following the keyswitch and then reverts to the previous articulation.

KS-Hold: The articulation changes only for as long as the Keyswitch is held, and reverts to the previous articulation when the keyswitch is released.



Key-Switch Transpose

You can shift the position of the KS-Presets up or down. This can be useful if the KS-range (C0-F1) is out of the range of your keyboard.



Speed-Control

Sustain Speed: Lets you assign a different articulation when playing at faster speed. The 'Sustain Speed' articulation has a faster attack than the regular Sustain articulation.

Time(ms) sets the time between two notes to perform the speed-control articulation switch. The time-range is shown in milliseconds.

E.G. when playing the sustain sound, the attack of the sound might be too long when playing faster melodies. Therefore you can select sustain-speed, which is a special version of the sustain samples with a faster attack. You can also use the Speed Control to automatically vary the sound, e-g. to alter the short articulations.

Settings Page Key-Switch Presets

Legato- & Glide - Mode

When playing a note, hold it, and play another note, the Legato or the Glide-Mode performs a smooth transition between the two notes.

While Legato performs a smooth crossfade between the notes, Glide-Mode plays the notes between the interval you played.

Lets say you play the note C4, hold it and play E4 with Glide-Mode on. First you hear the note C4, as soon as you press E4 the notes C#4, D4. and D#4 are played and the run ends with a sustained note on E4.

Glide-Mode works up to 12 semitones up and down. Legato-Mode works with any interval you play. You can edit the behavior of the Legato-transition in detail in the Legato-Settings page. (See page 20 for details)

Playing in Legato- & Glide-Mode is always monophonic.

Each KS-Preset can have its own Legato-Settings. You can choose from 10 different Legato-Presets to assign it to a specific KS-Preset.

You can also set individual articulations for Legato-Up and Legato-Down performance. Some articulations are especially designed to perform natural note transitions like Bending, RunUps, and RunDowns.

Try different articulations for the legato up and downs to get the best performance for your needs.



Legato

Legato off - Turns off the legato and sets the KS-Preset to poly-mode for polyphonic playing.

Legato 1 - Selects one of the Legato-Presets

Glide - Selects Glide-Mode

Legato Up / Legato Down - You can assign individual articulations to perform the Legato when playing a melody up or down.



Sustain-Pedal

Each KS-Preset can have its own setting for the sustain pedal.

Legato Off - sets the KS-Preset to poly mode when pressing the sustain pedal if Legato is selected in the legato-settings.

Legato 1 - selects one of the 10 legato presets when pressing the sustain pedal.

Glide - activates the Glide-Mode when pressing the sustain pedal.

Hold (Pedal) - Holds the played notes like a usual sustain pedal.

Use hold to perform legato repetitions of the same note.

MaxStep - sets the maximum amount of steps that will be played. If you select, you always hear a grace note no matter which interval you play, if you select 12 each interval in an octave is played.

Glide Speed - sets the speed for the run. The speed change is performed by the built in 'Time-Machine' feature in Kontakt. Extreme settings can produce artifacts, especially when playing lower notes. Also, at high speeds, the sustain note at the end of the run will be shorter

Settings Page

The following functions are also located on the KS-Preset page, but are not stored with the KS-Presets.

Key-Vibrato:

Key-Vibrato is one of the most innovative features in Chris-Hein Horns. Rather than playing a static vibrato with the mod-wheel, it enables you to perform the legato manually on a key of your keyboard. The default-key for the Key-Vibrato is A#1, but you can change the key in the Hot-Key settings. There you can also choose between vibrato up and vibrato down, which affects the tuning of the vibrato-note

A real vibrato played by a musician consist of a change in volume and tune. You can edit both parameters separately.



Vib.Vol: Sets the maximum amount of volume change when pressing the Key-Vibrato key. Setting it to 127 means, a volume change of 24db is made when pressing the key at velocity 127.

Vib.Tune: Sets the maximum detune when pressing the Key-Vibrato key. Setting it to 200 means, a pitch change of two semitones is made when pressing the key-vibrato at vel.127.



Crescendo Speed:

Sets the speed of the Crescendo and Swell articulations. Extreme settings may produce artifacts!

Sound-EFX



Attack - Sets the Fade in time for the sound

Decay - Sets the the time until the Sustain level is reached

Sustain - Sets the level maintained after the decay phase is over, and until the release stage begins

Release - Sets the fade out time after releasing the key



Air Stream - Adds the natural sound of blowing into the instrument without producing a note, which can be used to increase the 'breathiness' of the sound

Growl - Fades into the Flutter-Tounge articulation

Keys - Adds the sound of the saxophone keys (only on saxophones)

Shake - Blends into the shake articulation (only on trumpet)

Top Kicks - Topkicks refer to a special blowing technique on the saxophone. This effect provides more attack to the sound, which if used sparingly enables the play back to be rich in variation

Spit - Here the sound receives a sharp blow, which if used sparingly varies the attack that enables the play back to be rich in variation and realism. (only on Trumpet & Trombone)

Attack EFX - Adds a harder attack at the beginning of the sound

Release - Adds a natural release sound

Breath Release Trigger - Adds a breathing sound when releasing the key

Fall Short - Add a fall sound when releasing the key. Play a note, raise the knob and release the note at any time (Also available through the hot-keys)

Fall Long - Same as fall short but with a longer fall

DSP - Effects 1



Reverb



Preset - Different pre-programmed effects to choose from.

Level - Volume of the reverb effect.

Time - Length of the reverb effect.

Pre-Delay - Delay before the reverb starts.

Damping - Brightness of the reverb.

Delay



Preset - Different pre-programmed effects to choose from.

Level - Volume of the delay effect.

Time - Length of the repetitions.

Feedback - Number of repetitions.

Damping - Brightness of the delay.

Chorus



Preset - Different pre-programmed effects to choose from.

Level - Volume of the chorus effect.

Speed - Speed of the modulation.

Depth - Intensity of the modulation.

Phase - Direction of the modulation.

DSP - Effects 2



Phaser



Preset - Different pre-programmed effects to choose from.
Feedback - Repetition of the effect.
Speed - Speed of the modulation.
Depth - Intensity of the modulation.
Level - Volume of the modulation.

Flanger



Preset - Different pre-programmed effects to choose from.
Feedback - Repetition of the effect.
Speed - Speed of the modulation.
Depth - Intensity of the modulation.
Level - Volume of the modulation.

Compressor



Preset - Different pre-programmed effects to choose from.
Threshold - Level at which the compression starts.
Ratio - Intensity of the compression.
Attack - How quickly compression becomes active.
Gain - Volume of the compressed signal.

Every knob used in Chris Hein – Horns can be controlled by internal or external midi controllers. (See the controller-list on page 19 for details). Although you can control everything in the interface on screen, you may want to connect a hardware MIDI controller to automate and record controller movements.

Filter / 3Band-Equalizer



High-Cut Filter



Filter - Pro53 is a high quality high-cut filter. You can switch it on/off, set the Cutoff Frequency (cc91) and Resonance (cc92)

3Band-Equalizer



A 3-band full parametric equalizer is available through the equalizer window.

Frequency - Sets the frequency to be adjusted.

Gain - Controls the volume of the selected frequency.

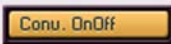
Bandwidth - Controls the bandwidth of the selected frequency.

Each EQ has its own on/off button.

Convolution Reverb

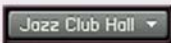


CHH contains 21 fantastic, built in convolution reverbs. The impulse responses for these reverbs were especially produced by Wolfgang Lenden, Sonic lab studios, the producer of the famous “Halls Of Fame” impulse responses collection.



Convolution On/Off

Switches the Convolution Reverb on and off



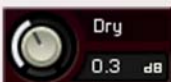
Presets

Choose from 21 especially designed Impulse Responses



Pre Delay

Sets the delay time before the reverb starts



Dry

volume of the unprocessed, clean signal



Wet

volume of the convolution reverb

Micro-Tuning



All samples in CHH are perfectly tuned to the straight diatonic scale with A at 440Hz. However, real brass players usually don't play perfectly in tune. You can edit the tuning in detail in the Micro-Tuning page.

You can create your own tuning scales by shifting the tune of each note up or down, or you can use one of the pre-programmed tuning scales based on some of the most famous classical scales.



Preset

12 micro-tuning presets are available. You can build your own tuning scales or copy the pre-programmed scales into the presets. Selecting different presets during playing can be automated in the cc-settings page.



Copy, paste and clear tuning are tools to create your own tuning presets.

If you like to make variants of a specific tuning scale, you may want to copy one scale to all presets and make variations of it.

Scales

These are the pre-programmed tuning scales.



Key

Sets the basic key of the scale

Amount

Scales the overall amount of detuning.

Hot-Keys



Hotkey F#1	Play Last Note
Hotkey G1	Play 06 Short2
Hotkey G#1	Play 35 Sus2 Lem
Hotkey A1	Play Fall
Hotkey Bb1	Vibrato up

Hotkeys

The hotkeys enable instant access to different articulations. Five Hotkeys are located from F#1 - A#1 between the keyswitches and the playing area on your keyboard. Different articulations can be set to the hotkeys.

The hotkeys always repeat the last note you have played. For example, if you are playing a melody line with your right hand, it's very effective to occasionally drop in a 'short note' on the off-beats with your left hand. In this instance, the 'Play Short Note' hotkey articulation would be used. You can also set a hotkey to 'Play Last Note', which will literally retrigger the last note you played. This is particularly useful for playing legato repetitions which would otherwise not be possible by simply re-playing the same note repeatedly.

In addition to repeating or retriggering the previous note played, hotkeys can also be used to modify the note currently playing. For example, a hotkey can be assigned to trigger a fall, which will stop the note and play a realistic brass 'fall'

Cut Last Note Playing a hot key when "cut last note" is selected, (orange button) cuts the sustain of the last note. If "cut last note" is not selected the hotkeys function polyphonically.

The following EFX can be set to the hot-keys:

Do nothing, Vibrato Up, Vibrato Down, Play Last Note, Play Last Note +12, Play Fall, as well as every available articulation.

Wheel-Settings CC-Settings



Wheel-Settings

Each and every control function can be assigned to the Modwheel or Pitchwheel, ensuring that the user always has his preferred means of access to his favorite control features.

Note that if you change the wheel or pedal settings after you have used them to record controller information into your sequencer, the functions they control on playback will also change according to your settings.

CC-Settings



- Select controller

- Select feature

- Min. of the cc-range

- Max. of the cc-range

Every function in CHH can be assigned to any MIDI Controller. This window shows a list of the pre-programmed functions. To change a CC setting, just select the MIDI-CC you want to change in the "Select Controller" window, then select the function you want to assign it to from the feature drop-down list. That's it!

Tip: If you are using an external controller, you can move the fader you want to assign while on this screen. The "Select Controller" display will jump to the CC that is currently assigned to that fader or knob. Then you can proceed by selecting a function to assign to that controller from the drop-down menu.

Controller-Range

You can limit the range of the controller according to a certain percentage of the original controller range by using the "from" and "to" sliders. Choosing negative values reverses the controller's effect.

Midi-Controller List

01	RealVibrato	79	Compressor Ratio
03	LFO-Vibrato	80	Compressor Attack
05	GlideSpeed	81	Compressor Gain
06	CrescendoSpeed	82	Compressor Threshold
07	Volume	83	Flanger Depth
09	Tune	84	Flanger Speed
10	Pan	85	Flanger Feedback
16	Attack	86	Flanger Output
17	Decay	87	Phaser Depth
18	Sustain	88	Phaser Speed
19	Release	89	Phaser Feedback
20	Air Stream	90	Phaser Output
21	Growl	91	Filter Cutoff
22	Top Kicks /Spit	92	Filter Resonance
23	Shake	93	Reverb On/Off
24	BreathRel.	94	Delay On/Off
25	Fall Short	95	Chorus On/Off
26	Fall Long	96	Flanger On/Off
27	Keys	97	Phaser On/Off
29	Attack FX	98	Compressor On/Off
31	Velo_min	101	Reverb Output
32	Velo_max	102	Reverb Predelay
33	Vibrato Tune	103	Reverb Size
34	Vibrato Volume	104	Reverb Damping
67	EQ1 On/Off	107	Delay Output
68	EQ2 On/Off	108	Delay Time
69	EQ3 On/Off	109	Delay Damping
70	EQ1 Freq	110	Delay Feedback
71	EQ1 BW	112	Chorus Output
72	EQ1 Gain	113	Chorus Depth
73	EQ2 Freq	114	Chorus Speed
74	EQ2 Bw	115	Chorus Phase
75	EQ2 Gain	116	Convolution On/Off
76	EQ3 Freq	117	Convolution Dry
77	EQ3 BW	118	Convolution Wet
78	EQ3 Gain	119	Convolution Sample

Legato Settings



The transition between two notes is the most important factor in creating a realistic simulation of a brass instrument.

Legato-Presets:

10 different Legato-Presets are available. Each preset contains separate articulations for legato-up and legato-down, as well as all the details of the crossfade between two notes. You can edit the presets in detail. To save them permanently, simply save the whole instrument.

Legato Preset	
Legato 1	- Select one of the 10 Presets
Legato Up	
02 Legato	- Set Articulation for Legato-Up
Legato Down	
02 Legato	- Set Articulation for Legato-Down

Legato-Details: The legato-transition consists of four elements:

- fade out for volume
- fade out for tuning
- fade in for volume
- fade in for tuning

Fade Out		Tune Out	
Offs.(ms): 0	Offs.(ms): 0	Tune(ct): 60	
Len.(ms): 50	Len.(ms): 50	Slope: 2.5	

There are separate controls for volume-fade in/out and for tune-fade in/out.

Fade Out Offset (ms) Sets the time before the fade starts

Fade Out Length (ms) Sets the length of the fade out

Tune Out Offset (ms) Sets the time before the detuning starts

Tune Out Length (ms) Sets the length of the detuning

Tune (c) Sets the amount of detuning in cent

Slope Spreads the amount of legato. A higher value results in a lower amount of legato when playing small intervals like a semitone, and a higher amount when playing larger intervals. like an octave.

Fade In		Tune In	
Offs.(ms): 0	Offs.(ms): 30	Tune(ct): 60	
Len.(ms): 50	Len.(ms): 50	Slope: 2.5	

The controls for fade in and tune in are the same as for fade out and tune out.

Velocity / Section Maker

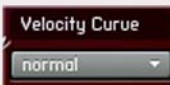


Velocity Range

Velo Min: minimum velocity

Velo Max: maximum velocity.

Sets the dynamic range of your keyboard. Dyn. Min sets the minimum velocity, Dyn. Max sets the maximum velocity. This works differently from the velocity curve, as it limits the range of velocities the instrument will respond to, rather than compressing the dynamic range into one which is reduced.



Velocity-Curve:

You can choose from seven different velocity curves to adjust the velocity response of the keyboard to your playing-style.

Setting the curve to -3 results in a very soft velocity response and is better if you are used to playing very hard, Setting the curve to -3 provides a very loud velocity response. When setting the curve to normal, the velocity response is linear.



Section Maker:

The Section Maker is an adjustable Harmonizer.

Voices: You can Select 1-5 instruments to play.

Spread: Sets the Stereo-Spread of the harmonized Sound

Detune: Detunes the harmonized sounds in cents.



Transpose:

Shifts the pitch of the sound up or down in semitones.

Articulations

Overview

Trumpet:

"01 Sustain"
"02 Legato"
"03 Bending Short"
"04 Bending Long"
"05 Short1 open"
"06 Short2 Close"
"07 Short 3 Long"
"08 Pickup 1 Step"
"09 Pickup 2 Steps"
"10 Pickup 3 Steps"
"11 Run down 1 Step"
"12 Run down 2 Steps"
"13 Run down 3 Steps"
"14 RunUp12 Fast"
"15 RunUp12"
"16 Glide Mode Up"
"17 Glide Mode Down"
"18 Crescendo"
"19 Swell"
"20 Fall Short"
"21 Fall Medium Velve"
"22 Fall Medium Half Velve"
"23 Fall Long Velve"
"24 Fall Long Half Velve"
"25 Flutter Tounge"
"26 Shake Fast"
"27 Shake Slow"
"28 Doit Short"
"29 Doit Long"
"30 Ornament Minor 1 "
"31 Ornament Minor 2"
"32 Ornament Major 1 "
"33 Ornament Major 2"
"34 Sus2 Short"
"35 Sus2 Long"
"36 Sus3 Short"
"37 Sus3 Long"
"Sustain Speed"

Saxophones:

"01 Sustain"
"02 Legato"
"03 Bending Short"
"04 Bending Long"
"05 Short1 open"
"06 Short2 Close"
"07 Short 3 Long"
"08 Pickup 1 Step"
"09 Pickup 2 Steps"
"10 Pickup 3 Steps"
"11 Run down 2 Steps"
"12 Run down 3 Steps"
"13 Run down 4 Steps"
"14 RunUp12 Fast"
"15 RunUp12"
"16 Glide Mode Up"
"17 Glide Mode Down"
"18 Crescendo"
"19 Swell"
"20 Fall Short"
"21 Fall Medium"
"22 Fall Long"
"23 Flutter Tounge"
"24 Triller Minor"
"25 Triller Major"
"26 Ornament Minor"
"27 Ornament Major"
"28 Sus2"
"29 Sus2 Legato"
"Sustain Speed"

Trombone:

"01 Sustain"
"02 Legato"
"03 Slide Up"
"04 Slide Down"
"05 Slide Down-Up"
"06 Short1 open"
"07 Short2 Close"
"08 Short 3 Long"
"09 Pickup 1 Step"
"10 Pickup 2 Steps"
"11 Pickup 3 Steps"
"12 RunUp12 Fast"
"13 RunUp12"
"14 Glide Mode Up"
"15 Glide Mode Down"
"16 Crescendo"
"17 Swell"
"18 Fall Short"
"19 Fall Long"
"20 Flutter Tounge"
"21 Shake Slow"
"22 Shake Fast"
"23 Doit Short"
"24 Doit Long"
"25 Sus2"
"26 Mouthpiece"
"Sustain Speed"

Articulations

Details1

"01 Sustain"

The standard sustain sound. This is the main sound. It is ideally suited when performing a line. Once the principal melody has been performed and recorded, additional articulations for individual notes or phrases can then be added using key-switch notes and controllers. This can either be done in real-time or using your sequencer's edito

"02 Legato"

Long, straight notes with a special attack treatment for a smooth note transition when playing in legato mode.

"03 Bending Short" (on Sax & Trumpet) "03 Slide Up" (on trombone)

Straight notes with a fast glide into the tone at the beginning, a halftone. More natural than using the pitchwheel.

"04 Bending Long"

Straight notes with a slow glide into the tone at the beginning, a halftone. More natural than using the pitchwheel.

"05 Short1 open" Short staccato notes with an open ending.

"06 Short2 Close" Short staccato notes with a closed ending.

"07 Short 3 Long"

Long staccato notes. Ideal for fast melodies or as another alternative to the regular sustain sound.

"08 Pickup 1 Step"

A grace-note of 1 semitones, also perfect as legato-up articulation.

"09 Pickup 2 Steps"

A grace-note of 2 semitones, also perfect as legato-up articulation.

"10 Pickup 3 Steps"

A grace-note of 3 semitones, also perfect as legato-up articulation.

"11 Run down 1 Step"

A fast run down of 1 semitone, also perfect as legato-down articulation.

"12 Run down 2 Steps"

A fast run down of 2 semitones, also perfect as legato-down articulation.

"13 Run down 3 Steps"

A fast run down of 3 semitones, also perfect as legato-down articulation.

"14 RunUp12 Fast"

A fast run up of 12 semitones, also perfect as legato-down articulation.

"15 RunUp12"

A slower run up of 12 semitones, also perfect as legato-down articulation.

"16 Glide Mode Up"

A run up of 1 octave. Each note is played as accurately as possible, This is the base articulation for the Glide-Mode.

"17 Glide Mode Down"

A run down of 1 octave. Each note is played as accurately as possible, This is the base articulation for the Glide-Mode.

Articulations

Details2

"18 Crescendo"

Hard Attack, short decay and swelling tone. The lengths can seamlessly be varied with the crescendo speed knob in the settings page.

"19 Swell"

Swelling tone with no attack. The lengths can seamlessly be varied with the crescendo speed knob in the settings page.

"20 Fall Short"

Tones with a very short pull down, good for endings of a melody line.

"21 Fall Medium Valve"

Tones with a short pull down with valves pressed, like an ultra fast run down.

"22 Fall Medium Half Valve"

Tones with a short pull down with valves half pressed, producing a smeared sound rather than a run down

"23 Fall Long Valve"

Tones with a longer pull down with valves pressed, like an ultra fast run down.

"24 Fall Long Half Valve"

Tones with a longer pull down with valves half pressed, producing a smeared sound rather than a run down.

"25 Flutter Tounge" Overblown, sustained tones. The „Growl“-Effect

"26 Triller minor/major" Triller in one and two semitones for the saxophones.

"27 Shake Slow/Fast" Shakes in two speeds for the trumpet and trombone.

"28 Doit Short" Like Falls, with a short up-pull on the tones.

"29 Doit Long" Like Falls, with a short up-pull on the tones.

"30 Ornaments" (*various versions*)

Short melodic phrases, which can be applied as decorative elements to melodies. Some samples are made up of copies with varying sample starts in order to conserve disk space.

"34 -37 Sus2/3 short/long" (*various versions*)

These notes have been extracted from a real performance, adding a more random feel to the attack and release stages. The variation in tone and expression which this results in makes them particularly useful for adding extra realism to a part.

"Sustain Speed"

A special version of the sustain articulation with processed attacks. This articulation is used to provide a more realistic note connection when playing faster melodies. It should be assigned to the "Speed-Control" in the settings page.

"Real Vibrato"

The Vibrato effect is achieved by over-blending the sustain sound with the modulation-wheel (CTRL 1). With this, the entry point of the Vibrato can be freely chosen. The transition has slight variations depending on its velocity. Naturally the Vibrato sound may also be played directly, when the modulation wheel has been opened. Additionally the Vibrato effect can be reached via the MIDI controller from all articulations. In addition to the real vibrato, there is the key-vibrato which can be played manually with the hot-keys and an LFO Vibrato which can be assigned to the modwheel.

Chris Hein recording/programming

Chris Hein has almost 20 years of experience with samples. By 1986 he had already produced the legendary “Studio-Sample” series for Metra-Sound. In 1985 he was one of the first computer pioneers, to use the Commodore C-64 for computer music. His work for Emagic (C-Lab) at the

Frankfurt Music Exhibition set the course for his successful work as a sound arranger. With the SX-64, the world’s first laptop, he travelled to various music studios in Europe.



From Atari to Mac, he eventually settled down with the foundation of “Hine-Studio” and created innumerable sounds for CD-Productions, Film- & TV music, industrial shows and musicals. The focus of his work was always concentrated on the re-production of real orchestras with virtual instruments. The contract musicals “A world for Deinhardt” (1994) and the great musical productions “The Enchanted Forrest” (1996) and “Goa” (2000) consist exclusively of sample sounds. Today his studio contains an impressive collection of 22 samplers of various types.

In 1997 Chris Hein established the Film & Media production company: “Wizard-Media GmbH”.

Marc Leymann, Saxophone

After completing his studies as qualified Jazz musician (saxophone and piano) from the Folkwangen academy in Essen, he worked as saxophonist and producer for: Mousse T., Sasha, Udo Lindenberg, Marla Glenn, Tom Novy, Falco, Lionel Richie, Blixa Bargeld, Anke Engelke, Katharina Thalbach, Phil Fuldner, Phonk of Future, Tic Tac Toe, Gloria Gaynor, Bobby Bird, Tom Isford Orchester, Peter Herbolzheimer, Der Wolf, Can 7, Sandy Reed, Eda Zari, Mohammed Djender, Rhani Krija and many more.



He played live gigs amongst others in the following countries:

Brazil, Israel, Algeria, China, Japan, Great Britain, Lithuania, Russia, France, Kosovo, Spain.

Leymann's musical and artistic occupation resembles an exotic general store. The basis was laid in his youth, when he was extensively pre-occupied with classical music. Later he absorbed the excesses of Hard Rock music during his puberty, and moved via Ska and Reggae to his final preoccupation with Jazz. During his studies he explored all playing techniques of Jazz music, and concentrated on developing playful compositions of Soul and Hip Hop music after his graduation. At the end of the 90's during the heydays of the House and Disco scene, he immersed himself into this music and contributed various club classics of his own with the duet "Phonk". With contacts to Albanian, Moroccan and Algerian musicians he began to artistically confront world music and the 6/8 rhythm. Since the founding of his record label Phonk-records in the year 2004, he tours regularly around the globe with his own band "Lyman" to proclaim beautiful music to the world.



Andy Haderer, Trumpet

Born in 1964 in Baden near Vienna (Austria)

1976-1982 Classical education at the Vienna Music Academy

1983-1990 Lead trumpet for the Cats musical, ORF-Jazz big band, studio musician, tours, jazz combos, etc..

1984-1987 DRS-Radio big band in Zürich

Since 1986 Peter Herbolzheimer Rhythm Combination & Brass

Since 1988 1st trumpeter of the WDR big band in Cologne

Since 1999 Professor for Jazz trumpet at the Cologne Music Academy Various workshops, National and international master classes and seminars

Worked amongst others with:

C.Terry, Brecker Brothers, J. Clayton, Phil Collins, D. Schuur, P. Austin, P. Williams, B. Mintzer, B. Holman, M. Abene, B. Dobbins, D. Mackrel, J. Hamilton, A. Nussbaum, P. Erskine, B. Shew, Mel Lewis, M. Gibbs Creative Orchestra, Vienna Art Orchestra, J. Zawinul, etc....

Ludwig Nuss, Trombone

Born in 1961

Studied with Jiggs Whigham in Cologne. Passed his concert exam in the subject area of Jazz trombone with distinction. Worked initially as a freelance musician in the Cologne studio scene. Did innumerable recordings for Radio, Television and on various sound storage mediums.



1988-1991 Trombonist for the musical "Starlight Express" in Bochum, Germany.

1991-1992 2nd trombonist of the WDR big band in Cologne, Germany

1992-1996 Trombonist and soloist in the SDR big band in Stuttgart, Germany

Since September 1996 WDR big band in Cologne, Germany.

With his various jazz groups, such as the quintet "Jazzed Friends" with trumpeter Ingolf Burkhardt, the bands "MIBLue" and "Legal Paradizer" with saxophonist Peter Weniger, and other bands such as with his brother – the pianist Hubert Nuss – he played at many festivals and Jazz clubs.

His latest project is a quartet with John Goldsby (Bass), John Riley/ Jens Düppe (Drums) and Hubert Nuss (Piano).

Furthermore he is a much demanded Professor for trombonist, big band and Jazz workshops. As sideman he can be heard on innumerable recordings with: (Bob Brookmeyer, Bill Holman, Patti Austin, Frank Foster, Rob McConnell, Lalo Shifrin, Phil Woods, Slide Hampton, Vince Mendoza, Brecker Brothers, Peter Erskine, Manny Albam, Bob Mintzer, etc.) and national Jazz musicians (Paul Kuhn, Peter Herbolzheimer, German Jazzorchester, Thilo Berg Big Band, Bill Ramsey, Diether Reith, Peter Fessler, All That Jazz,

Under his own name, he released the CD's

"Hornplayers can't eat Garlic",

"Return of the Hornplayers",

"Jazzed Friends" und "Ups & Downs".

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